



TITLE:

歐文要旨

AUTHOR(S):

CITATION:

歐文要旨. 中國文學報 1977, 27: i-iii

ISSUE DATE:

1977-04

URL:

<https://doi.org/10.14989/177324>

RIGHT:

SUMMARIES
of
THE JOURNAL OF CHINESE LITERATURE
Volume XXVII
April, 1977
Edited by
Department of Chinese Language and Literature
Faculty of Letters
Kyôto University

On thirty imitative poems by Jiang Yan (江淹)

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One of the literary peculiarities of Jiang Yan (404~505) of Liang (梁) during the Southern Dynasty period (南朝) is that he was good at imitating the poems of other poets.

In Chinese literature, generally speaking, it is common thing to compose imitative poems; it is not a special thing seen only in the poems of Jiang Yan. His thirty imitative poems recorded in "*Wen Xuan*" (文選) are, nevertheless, different from those of such other poets as Lu Ji (陸機) and Xie Ling-Yun (謝靈運), both in the method and attitude of their composition. In this series of imitative poems, he did not intend to express his own feelings and thoughts, but by adopting the styles and themes of the poems chosen, he intended to make them as similar as possible to the poems of thirty poets from the Han (漢) to the Liu Song (劉宋). To do this, he used the same vocabulary and styles of the original poems. (This was quite different from most imitative poets who simply adopted a theme to follow in their "imitation".) By doing this, he intended, at the same time, to preset a history of literature from the Han to the Liu Song by means of the five-syllable poem.

And I think that, judging from his goals in composing these poems, they were successful for the most part. Through this series of poems we see that Jiang Yan was not only a good poet, but he was also as equally excellent a historian of literature as was Shen Yue (沈約), a near contemporary.

The reason why he could compose such poems, I am convinced, was that he had a peculiar ability to keep his own inner feeling out of his works. This talent is rather like that of a novelist who creates fiction and yet does not impose his own feelings and situations upon his works. Another reason might be that his literary activity was apt to be diversionary, and this attitude goes well together with his personal detachment from his works.

In short, while Jiang Yan is generally considered as being typical of the sentimental poets of the Six Dynasties (六朝), in these poems I think we see something quite different from the usual imitative poems.

On Tu Fu's Poem "Again Presented to Mr. Wu".

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Tu Fu's "Again Presented to Mr. Wu", 又呈吳郎, is one of his works in Kuei-chou 夔州. The purpose of this article is to arrive at a correct interpretation of the third couplet, 即防遠客雖多事, 便插疏籬却甚眞. According to Dr. William Hung, this couplet means that the poor neighboring woman is of course needlessly afraid of a stranger from afar, but even to erect a fence would be to take the matter too seriously. (*Tu Fu, China's Greatest Poet*; Harvard University Press) Many scholars agree to this interpretation, but this author points out this is not correct. He shows from other examples of usage that 眞, 眞, must be taken in the sense of 眞率, 眞率, or 天真, 天真, to mean innocence, and not seriousness. Concerning the first line the author contends that the subject of 防 防 is not the neighboring woman but Tu Fu himself, and this line must be interpreted as a warning to Mr. Wu against erecting a fence. Furthermore the author contends from another poem, "Presented to Mr. Wu", 簡吳郎司法, that the unreserved tone of these lines is based upon the fact that they are related as father and son-in-law.

Die Überlieferung der Briefe von *Su Tungp'o* und der Stammbaum der verschiedenen Ausgaben seiner gesammelten Werke

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Im allgemeinen gesagt können die persönlichen Briefe in alten Zeiten schwerlich auf die Nachwelt überliefert werden. Dennoch können wir über 1,400 Briefe von *Su Tungp'o* (*Su Shi* 1036~1101) gegenwärtig sehen. Das ist ein sehr seltenes Beispiel und eben darum müssen diese Briefe als das Forschungsmaterial vom Literat-Mandarin in *Sung*-Dynastie hoch geschätzt werden.

*Su Tungp'o*s gesammelte Werke wurden zu seinen Lebzeiten schon einmal veröffentlicht, d. h. *Tungp'o-chi* 40 Bde. und *Tungp'o-houchi* 20 Bde. In diesen 60 Bänden aber sind nur 97 Briefe enthalten. Die Mehrzahl seiner Briefe sind in anderen verschiedenen Ausgaben gesammelt, die später herausgegeben wurden. Von gegenwärtigen vielartigen Ausgaben der gesammelten Werke *Su Tungp'o*s sind folgende 5 in Hinsicht auf seine Briefe als die wichtigsten zu betrachten:

- (1) *Tungp'o-hsüchi* 12 Bde. (veröffentlicht in *Ch'enghua*-Zeit in *Ming*-Dynastie)
- (2) *Tungp'o-hsiensheng-waichi* 86 Bde. (veröffentlicht in *Wanli*-Zeit in *Ming*-Dynastie)
- (3) *Tungp'o-hsiensheng-ch'üanchi* 75 Bde. (veröffentlicht in *Wanli*-Zeit)
- (4) *Tungp'o-chi* 84 Bde. (veröffentlicht in *Taokuang*-Zeit in *Ch'ing*-Dynastie)
- (5) *Tungp'o-hsiensheng Hanmoch'ihü* 8 Bde. (veröffentlicht als eine der *Fenhsing*-Serien in *Taokuang*-Zeit)

Sehr verwickelt erscheinen die Briefe in diesen Ausgaben, z. T. in mehreren Verdoppelungen mit manchmal verschiedenen Texten und z. T. als einziger. Und daher müssen über 1,400 Briefe sorgfältig geordnet und revidiert werden. Andererseits können wir durch solch Arbeit das Verhältnis dieser Ausgaben zu einem Stammbaum vermuten. Meiner Ansicht nach, von den oben erwähnten 5 Ausgaben gehören (1) und (2) zu derselben Abstammung, (4) gründet sich auf (3) und (5) ist mit (3) und (4) verwandt.